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OF

THE WORKS OF NATHANIEL HAWTHORNE

TOGETHER WITH SOME

MANUSCRIPTS, LETTERS AND PORTRAITS

EXHIBITED AT THE GROLIER CLUB
FROM DECEMBER 8 TO DECEMBER 24
MCMIV

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NATHANIEL HAWTHORNE

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PREFACE

NATHANIEL HAWTHORNE was born at Salem, Massachusetts, on Independence Day, one hundred years ago. It has been thought fitting that the Grolier Club should mark its interest in his centenary by an exhibition of the works of this, our foremost American romancer. In so doing the Club follows the example of several other institutions, notably the Essex Institute of Salem, whose exhibition showed not only the books published by Hawthorne, but also many objects of a biographical nature.

The exhibition here catalogued has been restricted to first editions of the writer's works, with some few manuscripts, letters, and portraits. The portrait by the German historical painter Emanuel Leutze, lent by a gentleman not a member of the

Club, adds not a little of special interest to the occasion.

Besides the testimony of respect which it bears to the man it commemorates, such an exhibition as this serves to show in a tangible way the scope of Hawthorne's literary genius, and spreads in sequence before the collector the volumes, which, with time, are growing more and more desirable.

Time, too, brings to these small books an increased interest on the part of the typographer. While individually the volumes are unpretentious to a degree, this very simplicity, coupled as it is with legibility, gives them dignity, and commends them to the attention of printers. The printing presses of Putnam & Hunt, Freeman & Bolles, Folsom, Wells & Thurston, I. R. Butts, and of many other forgotten names, not to mention those of better-known firms of forty years ago, will be found remarkable for the good taste of their clear and legible books.

Whether or not this point of taste be agreed upon, it will be admitted that, side by side, these books put forth by Hawthorne's publishers show the growth of American book-making in the last sev-

enty-five years. In particular, they remind us that the process of stereotyping, now rapidly disappearing before the more durable electrotype, in its popular form was of comparatively recent date, having been invented in 1810. It is interesting to note that the legibility of the pages of many of the books is due to the fact that the soft metal stereotype necessitated printing upon dampened paper, to avoid wearing out the plates, and that thus the effect of ink and type was heightened.

By a survey of the collection, we are forcibly reminded of another interesting fact, which is that cloth, one of the most desirable materials for the bindings of books, is an invention of the nineteenth century. Introduced in England by the binder Archibald Leighton, in 1822, American binders and publishers were not slow to see its value. Used at first with a "smooth-washed" surface, the cloth began to be embossed about 1831, and stamped in blind and gold about 1832.

Thus the Grolier Club in this exhibition adds a contribution to the celebration, trusting that it may prove to the lovers of Hawthorne an acceptable tribute to his memory.

WORKS PUBLISHED

1828–1863

1. Fanshawe, | A Tale. | "Wilt thou go on with me?"—Southey. | Boston: | Marsh & Capen, 362 Washington Street. | Press Of Putnam And Hunt. | 1828.

Duodecimo. 141 pp.
Copyrighted, July 22, 1828. Published in buff boards, cloth back and paper label.

Hawthorne's first book, published anonymously and unacknowledged by him.

Horatio Bridge, his classmate and lifelong friend, says: "It is well known that, soon after graduating, he prepared for the press a little volume of tales, entitled *Seven Tales of my Native Land*. The publisher who engaged to bring out the book was so dilatory that at last

Hawthorne, becoming impatient and dissatisfied with the excuses given, peremptorily demanded the return of the manuscript . . . and though, as he wrote me at the time, he was conscious of having been too hard in his censures, he would not recede, and he burned the manuscript in a mood half savage, half despairing. As I expressed to him — perhaps too strongly — my regret for this proceeding, he did not, when *Fanshawe* was published, confide to me the fact. Hearing, though, of the publication, I procured a copy, and subsequently mentioned it to Hawthorne. He had meantime become dissatisfied with the book, and he called in and destroyed all the copies he could reach. At his request I burned my copy, and we never alluded to *Fanshawe* afterwards."

Hawthorne's sister Elizabeth states: "I recollect that he said, when he was still in hopes to publish them (*Seven Tales of my Native Land*), that he would write a story which would make a smaller book, and get it published immediately if possible, before the arrangements for bringing out the Tales were completed. So he wrote *Fanshawe* and published it at his own expense, paying $100 for that purpose. There were a few copies sold, and he gave me one; but afterwards he took possession of it, and no doubt burned it. We were enjoined to keep the authorship a profound secret, and of course we did, with one or two exceptions."

James T. Fields states: "I once asked him about this disowned publication (*Fanshawe*), and he spoke of it with great disgust, and after-

wards he thus referred to the subject in a letter to me in 1851: 'You make an inquiry about some supposed former publication of mine. I cannot be sworn to make correct answers as to all the literary or other follies of my nonage; and I earnestly recommend you not to brush away the dust that may have gathered over them. Whatever might do me credit you may be pretty sure I should be ready enough to bring forward. Anything else it is to our mutual interest to conceal; and so far from assisting your researches in that direction, I especially enjoin on you, my dear friend, not to read any unacknowledged page that you may suppose to be mine.'"

Although published anonymously in Boston, and almost immediately suppressed by the author, there is evidence that the book soon received attention in one quarter at least, for it was generously reviewed in the *Critic* (issue of November 22, 1828), a periodical published in New York at 27 Wall Street, and edited by William Leggett, from which notice may be quoted: "The mind which produced this little interesting volume is capable of making great and rich additions to our literature, and it will, or we shall be sadly mistaken. The author is a scholar, though he makes no ostentatious display of scholarship; he is a poet, though there are not two dozen metrical lines in the volume with which to substantiate the assertion; he is a gentleman, though the nearest approach to gentlemen in his pages are two country college boys; and he possesses a heart alive to the beauties of nature and the beauties of sentiment, and

replete with all those kindly feelings which adorn and dignify human nature."

It is interesting to note that the copy retained by Nahum Capen, one of the firm of publishers, is now in the Boston Public Library, accompanied by a letter of presentation from the donor, dated October 9, 1871.

2. Twice-Told Tales. | By | Nathaniel Hawthorne. | [Printer's mark] Boston: | American Stationers Co. | John B. Russell. | 1837.

Duodecimo. [4], [5]—334 pp.
Copyrighted, 1837. Published in cloth, title stamped in gold on back. First 4 pp. and 16 additional unnumbered pp. at end, publisher's advertisements.
On verso of title-page: Freeman And Bolles, Printers, Washington Street.

This is a collection of tales, all of which had been contributed to annuals and magazines. The publication in this form seems to have been contemplated many years before its issue. S. G. Goodrich (the publisher of the Tokens, and well known as "Peter Parley") in a letter to Hawthorne writes under date of June 19, 1830: "I brought the MSS. which you sent me to this place . . . I have read them with great pleasure. *The Gentle Boy* and *My Uncle Molineaux* I like particularly . . . On my re-

turn to Boston in April, I will use my influence to induce a publisher to take hold of the work, who will give it a fair chance of success. Had *Fanshawe* been in the hands of more extensive dealers, I do believe it would have paid you a profit."

In a letter of Hawthorne to Goodrich, dated May 6, 1830, he refers to the *Provincial Tales,* adding, "such being the title I propose giving my volume."

A strong incentive for the publication of these collected tales appeared in *The American Monthly Magazine* for October, 1836. In a review of his last tales in *The Token,* the anonymity of the authorship was exposed and summed up as follows: "If Mr. Hawthorne would but collect his various tales and essays into one volume, we can assure him that their success would be brilliant—certainly in England, perhaps in this country."

Horatio Bridge says: "From time to time I heard of this intended publication, and constantly encouraged Hawthorne to bring out the volume. . . At last . . . I wrote to Mr. Goodrich and asked if there was any pecuniary obstacle in the way of the publication; adding, if that were the cause of the delay, I would obviate it by guaranteeing the publisher against loss." Goodrich's reply, dated October 20, 1836, was: "It will cost about $450 to print 1000 volumes in good style. I have seen the publisher, and he agrees to publish it if he can be guaranteed $250 as an ultimate resort against loss. If you will find that guaranty, the thing shall be put immediately in hand." Bridge gave the requi-

site guarantee at once, stipulating only that the affair should be concealed from Hawthorne. Goodrich soon writes to Hawthorne under date of November 7, 1836, "I think your selection of the tales nearly right. Suppose you say, for title, *The Gray Champion and Other Tales by N. H.*"

Hawthorne later decided upon the title, and on February 9, 1837, Goodrich writes to him, "The *Twice-Told Tales* will be ready for the public eye in about ten days. It will be a handsome book,—as to the interior, *I know it will take.*"

The book was, however, not published until March 6, for on March 4 (Saturday), the publisher writes to Hawthorne, "We shall publish your book next Monday. I am directing the presentation copies, as you directed, and have sent you twelve herewith . . ."

Bridge states: "The success of *Twice-Told Tales* was not pecuniarily great at first, but in this country and still more in England, where Hawthorne was promptly and highly appreciated, the book established his right to a place among living authors of recognized power."

A review of the book by Longfellow appeared in *The North American Review* for July, 1837, which was enthusiastically acknowledged by Hawthorne in a letter to Longfellow, on June 19.

3. Peter Parley's | Universal History, | On The Basis Of | Geography. | [Vignette] For The Use Of Fam-

ilies. | Illustrated By Maps And Engravings. | Vol. I. | Boston: | American Stationers' Company. | John B. Russell. | 1837.

Duodecimo. Two volumes. Woodcut maps and illustrations. Vol. I: viii, vii, [9]—380 pp. Vol. II: xii, [13]—374 pp. Copyrighted, 1837. Published in stamped cloth.
On verso of title-page: Cambridge: Folsom, Wells And Thurston, Printers To The University.

This work was written and compiled by Hawthorne and his sister Elizabeth, for on May 5, 1836, Hawthorne writes to her: "I saw Mr. Goodrich yesterday. . . He wants me to undertake a Universal History, to contain about as much as fifty or sixty pages of the magazine. (These were large pages.) If you are willing to write any part of it . . . I shall agree to do it. If necessary I will come home by and by, and concoct the plan of it with you."

Again on May 11: "Our pay as historians of the universe, will be about one hundred dollars, the whole of which you may have. It is a poor compensation, but better than the *Token;* because the writing is so much less difficult."

Goodrich acknowledges the receipt of the MSS., in a letter to Hawthorne dated September

23, 1836, saying, "Your letter and the two folios of the Universal History were received some days ago. I like the History pretty well, —I shall make it do."

Hawthorne's part in this work is further established by Goodrich in his *Recollections of a Lifetime*. In referring to a list of "Parley" books he states, "As to Parley's Historical Compends—some nine or ten volumes—I had the assistance of N. Hawthorne, and J. O. Sargent, Esqs., and others."

Some of the maps are signed "Devereux. Sc.", but the illustrations are unsigned.

4. [Vignette] Time's Portraiture. | Being The Carrier's Address To The Patrons Of The | Salem Gazette | For The First Of January, 1838 [1837.]

Broadside, 16 x 22 inches.

The type page (14 x 20 inches) is surrounded by a border of printer's ornaments.

The first clue to the authorship of this Address is given in a foot-note under the word "Hathornes": "Not '*Haw*thorne,'—as one of the present representatives of the family has seen fit to transmogrify a good old name. However, Time seldom has occasion to mention the gentleman's name, so that it is no great matter how he spells or pronounces it."

This tale was never collected and printed by Hawthorne, but it was reprinted as *The Carrier's Address* for the first of January, 1853, with a bracketed note to the above note intimating the authorship. (See No. 29.)

In *The Carrier's Address* for 1881, we find a further reference to the author of the broadside: "They unfolded one entitled 'A Portraiture of Father Time.' One of the boys, as it was read aloud, said he had heard his grandfather say that Nathaniel Hawthorne had assisted a past generation of carriers in writing that . . ."

5. The Gentle Boy: | A | Thrice Told Tale; | By | Nathaniel Hawthorne: | With An Original Illustration. | Boston: | Weeks, Jordan & Co. 121 Washington Street, | New York & London: | Wiley & Putnam. | 1839.

Oblong quarto. Frontispiece, 20 pp.
Published in brown paper covers, bearing the title.
On verso of title-page: Copyright secured.
Press of I. R. Butts, School Street, Boston.

This tale first appeared in *The Token*, Boston, 1832, and so attracted the attention of Sophia Peabody (afterwards Hawthorne's wife) that

she made a drawing which is referred to by her sister Elizabeth as follows: "Whenever after this he called at our house he generally saw Sophia. One day she showed him her illustration of *The Gentle Boy,* saying, 'I want to know if this looks like your Ilbrahim?' He sat down and looked at it, then looked up and said, 'He will never look otherwise to me.'"

George P. Lathrop further states: "The drawing was shown to Washington Allston, who accorded it his praise; and a Miss Burleigh, who was one of the earliest admirers of Hawthorne's genius, having offered to pay the cost of an engraving from it, the design was reproduced and printed with a new special edition of the story, accompanied by a Preface and Dedication." This reads: "To Miss Sophia A. Peabody, this little tale, to which her kindred art has given value, is respectfully inscribed by the Author."

In the *Boston Daily Advertiser* of December 31, 1838, this issue of *The Gentle Boy* was announced as "published this day" by Weeks, Jordan & Co.

The steel-engraved frontispiece has the legend: above, "The Gentle Boy"; below, "The boy had hushed his wailing at once and turned his face upward to the stranger". It is signed, "S. A. P. 1838", "J. Andrews."

Joseph Andrews (1806–1873), a native of Hingham, Mass., was apprenticed to Abel Brown, the Boston wood-engraver, in 1821. He learned to engrave on copper from Hoogland, and studied under Joseph Goodyear in London, in 1835.

6. The | Sister Years; | Being The | Carrier's Address, | To The Patrons | Of The | Salem Gazette, | For The | First Of January, | 1839. | Salem. | 1839.

Octavo. 8 pp.
Issued as a leaflet.
On verso of title-page: "HAPPY NEW YEAR."

This address, issued anonymously, was, however, collected by Hawthorne in Vol. II of his new and enlarged edition of the *Twice-Told Tales,* Boston, 1842, after many changes in punctuation, and some omission of text.

7. Grandfather's Chair: | A | History | For | Youth. | By Nathaniel Hawthorne. | Author of Twice-Told Tales. | Boston: | E. P. Peabody. | New York:—Wiley & Putnam. | 1841.

Thirtytwo-mo. vii, [9]—140 pp.
Preface dated, Boston, November, 1840; copyrighted, 1840. Published in cloth, with glazed paper label, printed in gilt, on front cover.
On verso of title-page: Printed by S. N. Dickinson, 52 Washington Street.

This is the first part of a series of sketches about New England history for children, and about which Professor Woodberry says: "He gave his attention now to writing some children's books, partly under the influence of his old 'Peter Parley' instruction and experience, and partly, no doubt, under the encouragement and advice of Elizabeth Peabody, who was interested in such literature. The Peabodys, on removing to Boston, had opened a shop, a library and book-store and homœopathic drug-store, all in one, of which she was the head, and with her name Hawthorne associated his new ventures. He had contemplated writing children's books, as a probable means of profit, before he received his appointment in the Custom House, as he said in his letter to Longfellow; and he merely stuck to the plan under the new conditions. The result was three volumes of historical tales for young people, drawn from New England in the colonial and revolutionary times, under different titles, but making one series:—*Grandfather's Chair, Famous Old People,* and *Liberty Tree.* They appeared in rapid succession in 1841, and were successful."

In a letter to Longfellow on June 4, 1837, Hawthorne had written: "As to my literary efforts, I do not think much of them, neither is it worth while to be ashamed of them. They would have been better, I trust, if written under more favorable circumstances. . . I have now, or shall soon have, a sharper spur to exertion, which I lacked at an earlier period; for I see little prospect but that I shall have to scribble for a living. But this troubles me much less than you would suppose. I can turn my pen to

all sorts of drudgery, such as children's books, etc., and by and by I shall get some editorship that will answer my purpose."

Of his conscientious motives in this direction we have evidence in his preface to one of this group of children's books, dated January 17, 1842: "This small volume, and others of a similar character, from the same hand, have not been composed without a deep sense of responsibility. The author regards children as sacred, and would not, for the world, cast anything into the fountain of a young heart, that might embitter and pollute its waters."

8. Famous Old People: | Being | The Second Epoch | Of | Grandfather's Chair. | By Nathaniel Hawthorne. | Author Of Twice-Told Tales. | Boston: | E. P. Peabody, | 13 West Street. | 1841.

Thirtytwo-mo. vii, [9]—158 pp.
Preface dated, Boston, Dec. 30, 1840; copyrighted, 1841. Published in cloth, with glazed paper label, printed in gold, on front cover.
On verso of title-page: Printed by S. N. Dickinson, 52 Washington Street.

9. Liberty Tree: | With The | Last Words | Of | Grandfather's Chair.

| By Nathaniel Hawthorne, | Author of Twice-Told Tales. | Boston. | E. P. Peabody, 13 West Street. | 1841.

Thirtytwo-mo. vii, [9]—160 pp.
Preface dated, Boston, Feb. 27th, 1841; copyrighted, 1841. Published in cloth, with glazed paper label, printed in gold, on front cover.
On verso of title-page: Printed by S. N. Dickinson, 52 Washington Street.

10. Grandfather's Chair: | A | History | For | Youth. | By | Nathaniel Hawthorne, | Author Of "Twice-Told Tales." | Second Edition, | Revised And Enlarged. | Boston: | Tappan And Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. vii, [9]—139 pp., including frontispiece and one plate (woodcut). Preface dated, Boston, November, 1840; copyrighted, 1840. Published in cloth, blind and gold stamped. 5 pp. publishers' advertisements at end, beginning on verso of last leaf.

On verso of title-page: Cambridge: T. G. Wells, Printer To The University.

This revised edition contains additions to the text on pages 21, 36–37, 59 and 72, with some other minor changes in text and punctuation.

11. Famous Old People: | Being | The Second Epoch | Of Grandfather's Chair. | By | Nathaniel Hawthorne, | Author Of "Twice-Told Tales." | Second Edition. | Boston: | Tappan & Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. viii, [9]—158 pp., including frontispiece and one plate (woodcut). Preface dated, Boston, Dec. 30, 1840; copyrighted, 1841. Published in cloth, blind and gold stamped. 2 pp. publishers' advertisements at end.
On verso of title-page: Press of T. R. Marvin, 24 Congress Street.

A reprint of the 1841 edition with only minor changes.

12. Liberty Tree: | With The | Last Words | Of | Grandfather's Chair. | By Nathaniel Hawthorne, | Author

of " Twice-Told Tales." | Boston: | Tappan And Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. viii, [9]—156 pp., including frontispiece and one plate (woodcut). Preface dated, Boston, Feb. 27th, 1841; copyrighted, 1841. Published in cloth, gold and blind stamped.
On verso of title-page: Boston; Printed by Isaac R. Butts, No. 2 School Street.

The first issue of this new edition appeared with the design of a chair stamped in gilt on the front cover. A later issue, of the same date, appeared without this chair impression and with a different design of stamping on the cloth.

13. Biographical Stories | For Children. | Benjamin West, | Sir Isaac Newton, | Samuel Johnson, | Oliver Cromwell, | Benjamin Franklin, | Queen Christina. | By | Nathaniel Hawthorne, | Author of " Historical Tales for Youth," " Twice-Told Tales," &c. | Boston: | Tappan And Dennet, | 114 Washington Street. | 1842.

Sexto-decimo. v, [7]—161 pp.
Preface dated, Boston, Jan. 17, 1842; copyrighted, 1842. Published in stamped cloth.
On verso of title-page: Butts, Printer, 2 School St.

14. Hawthorne's | Historical | Tales | for Youth. [1842.]

Eighteen-mo. Two volumes.

These volumes consist of the four preceding juvenile books—the first two, *Grandfather's Chair* and *Famous Old People*, bound in Volume I, and the other two, *Liberty Tree* and *Biographical Stories*, bound in Volume II. On the back of each volume is a binder's title, as above, in gilt, but they have no other title-pages than the individual titles of the four smaller volumes.

That Hawthorne contemplated having these four juvenile books regularly issued in two volumes under this new title is evidenced by the fact that on the title-page of the *Biographical Stories* he is named as the author of *Historical Tales for Youth, Twice Told Tales*, etc.; but the project seems to have been abandoned, except in so far that a small number of these four juveniles were bound in this two-volume form. It was, however, carried out some years later under the title of *True Stories*.

15. The | Sunday School Society's Gift. [Boston, 1842.]

Twentyfour-mo. 16 pp.
Published as a tract without covers.

An authorized issue of the biography of Samuel Johnson, after several changes, corrections, and omissions of text; this sketch having formed one of the *Biographical Stories.*

In the introductory note, dated Boston, 1842, addressed to "Dear Young Friends," and signed "The Sunday School Society," we read:

"This story was written by Nathaniel Hawthorne, and he has given us the liberty of printing it for you. He has written some very interesting books both for young and old. Many have read his *Twice Told Tales,* and the smaller volumes, such as *Grandfather's Chair, Liberty Tree,* and *Biographical Stories,* have been read with delight by thousands. . ."

16. Twice-Told Tales. | By | Nathaniel Hawthorne. | Volume I. | [Printer's ornament] Boston: | James Munroe And Company. | MDCCCXLII.

Duodecimo. Two volumes.
Vol. I: [3], 331 pp. Vol. II: IV, 356 pp.
Copyrighted, Vol. I, 1837; Vol. II, 1842.
Published in stamped cloth. On versos of

title-pages: Boston: Printed By Freeman And Bolles, Washington Street.

Volume I contains the same matter as the 1837 edition, with *The Toll-Gatherer's Day* added at pages 279–289, this tale having first appeared in the *Democratic Review* for October, 1837.

Volume II contains a new list of tales, collected here for the first time, all of which had been contributed to annuals and magazines.

17. The | Celestial Rail-Road: | By Nathaniel Hawthorne. | Boston: | Published By Wilder & Co., | No. 46 Washington Street. | 1843.

Thirtytwo-mo. 32 pp.

Published in buff paper, with title on front cover, enclosed in a plain border with ornamental corners.

On the cover title after "Rail-Road" is a period (.), but this is replaced by a colon (:) on the regular title-page.

In 1847 another publisher issued an exact reprint of this little pamphlet, even to the difference in punctuation in cover title and title, the text, however, ending on page 30, the title reading:

The | Celestial Rail-Road: | By Nathaniel Hawthorne. | Lowell: | Published by D. Skinner. | 1847.

Thirtytwo-mo. 30 pp.
Published in buff paper, with title on front cover, enclosed in ornamental border.

18. A Visit | To The | Celestial City. | Revised By The Committee Of Publications Of The | American Sunday-School Union. | Philadelphia: | American Sunday-School Union, | No. 146 Chestnut Street. [1844.]

Sexto-decimo. Frontispiece, 54 pp. 3 plates. 10 pp. publishers' advertisements at end.

A revised edition of the preceding title, the revision consisting of the omission, on page 40, of the anecdote about Beelzebub's purchase of a miser's soul for sixpence, which, in the first edition as *The Celestial Rail-Road,* appeared on page 24.

The unsigned plates are lithographs, and in the later issues these show the usual defects of wear from many impressions.

The first issue was published in gold and blind stamped cloth, and some copies include ten pages of advertisements at the end. A later issue appeared in boards with roan back having gilt title. In still later issues, or editions the lettering on the lithograph stones had become so faint that the lines were recut and, in one plate, used as the frontispiece, the page number was recut to read 12 instead of 52 as originally.

These illustrations are much dulled in their impression.

Several editions, not dated, but from the same stereotype plates, appear to have been published some years later. In these the original lithograph plates were not used, but a copper-plate introduced as the frontispiece.

19. Journal | Of An | African Cruiser; | Comprising Sketches Of The Canaries, The Cape De | Verds, Liberia, Madeira, Sierra Leone, And | Other Places Of Interest On The West | Coast Of Africa. | By An Officer Of The U. S. Navy. | Edited By | Nathaniel Hawthorne. | New York & London. | Wiley And Putnam. | 1845.

Duodecimo. viii, [v]–vi, 179 pp.
Copyrighted in 1845. (The copyright form is set in four lines.) Published in buff wrappers as No. I of *Wiley And Putnam's Library of American Books.*
On verso of title-page, at lower left and right corners respectively, the names of the printer and stereotyper.

Later editions of the same date have the copyright form in three lines, and omit the names of either printer or stereotyper, or both.

While Hawthorne is stated to have been the editor of this *Journal,* he practically rewrote the notes of the voyage furnished by his college classmate Horatio Bridge.

Bridge himself gives the origin of the volume: "Early in 1843 I was attached to a ship-of-war under orders to the West Coast of Africa. Hawthorne suggested the plan of my taking such notes as would give me material for a few articles in the *Democratic Review.* This plan was afterwards, by his advice, changed to that of publishing the notes in a book. I assented to the change on the condition that he should take the trouble of editing and bringing out the volume, and with the further condition that he should have the copyright and the sole profit of the publication."

Hawthorne, on March 24, 1843, writes to Bridge: "I see by the newspapers that you have had the good fortune to undergo a tremendous storm. Good fortune I call it, for I should be very glad to go through the same scene myself if I were sure of getting to dry land at last. . . Perhaps a description of the tempest may form a good introduction to your series of articles in the *Democratic.* . . What would you think of having them published in a volume?"

In writing to Duyckinck on March 2, 1845, he says: "I have remodelled the style . . . when it seemed necessary, and have developed his ideas, where he failed to do it himself, and have put on occasional patches of sentimental embroidery—at the same time avoiding to tamper with his facts, or to change the tenor of his

observations upon them; so that the work has not become otherwise than authentic, in my hands."

On April 17, 1845, Hawthorne again writes to Bridge: "I have christened the book the *Journal of an African Cruiser*. I don't know when it is to come out—probably soon. . . Your last letter arrived when the manuscript was on the point of being sent off, but I contrived to squeeze in whatever was essential of the new matter."

Then on May 2: "Duyckinck writes me that your book is stereotyped and about to go to press. The first edition will be of two thousand copies, five hundred of which will be sent to London. It seems they have put in my name as editor, contrary to my purpose, and much to my annoyance. . . I wished you to have all the credit of the work yourself. Well, you shall still engross all the merit, and may charge me with all the faults. I have bespoken fifty copies for you. . . These fifty copies will be paid for out of my avails for the book. . ." On May 7, he writes to Bridge: "I send the Journals as requested, and heartily wish that I could afford to come myself."

Evert A. Duyckinck of New York, who had acted for Hawthorne in the negotiations with Wiley & Putnam, writes to Hawthorne on October 2, 1845: "The *Journal of the Cruiser* has just gone to a second edition of one thousand copies, the first, I believe, having been two thousand."

This statement probably accounts for the changes on the copyright page noted above.

20. Mosses | From | An Old Manse. | By Nathaniel Hawthorne. | In Two Parts. | Part I. | New York: | Wiley And Putnam. | 1846.

Duodecimo. Part I: [5], 207 pp. Part II: [5], 211 pp.

Published in paper wrappers as No. XVII and No. XVIII of *Wiley And Putnam's Library of American Books.* Also in stamped cloth, both numbers in one volume.

On verso of each title-page, at lower left and right corners, respectively, are the names of the printer, R. Craighead's Power Press, 112 Fulton Street, and stereotyper, T. B. Smith, Stereotyper, 216 William Street.

Later issues or editions of the same date omit the name of either the printer or stereotyper, or both, and some copies have the name of another than the regular printer of the series.

The paper wrappers for these later editions were reprinted, with the titles on the backs reset in larger type, and several titles added to the list of books printed on the back covers of each part.

The publication of a collection of tales was suggested by Duyckinck, and on April 7, 1845, Hawthorne replied: "Messrs. Wiley & Putnam's proposal, in reference to the collection

of tales, seems very liberal, and I shall be glad to take advantage of them, so soon as I find inward and outward quietude enough to write a couple of new stories. Of old tales, I would suggest the following . . ."

After many months he writes to Bridge, on February 21, 1846: "Wiley & Putnam are going to publish two volumes of my *Tales* instead of one," and on the following day to Duyckinck: "At last I send you the copy for Part second of the proposed collection; I hope, and fully believe, that it will very soon be followed by the contents of Part first. . . I have bestowed much and solemn consideration upon the title of the book. 'Wall-Flowers from an Old Abbey' occurred to me,—but it is too fine. 'Moss and Lichens from an Old Parsonage':—that does not go off trippingly enough. 'Mosses from an Old Manse' suits me rather better; and if my wife agrees with me, so shall the book be christened. I will tell you in the postscript. All these titles, you will perceive, refer to an old Owl's Nest at Concord, where all but three or four of the tales were written, and to which the introductory article will refer. . ."

"P. S. We decide on 'Mosses from an Old Manse.'"

On April 18, 1846: "I send you the initial article promised so many thousand years ago. . . . All the remaining contents of the volume are enclosed, except the *Procession of Life,* which is so inaccurately printed that I must write out a new copy. . . ." On the outside of the letter he adds: "P. S. I have sent the *Procession of Life,* so that you now have all."

By letter of May 29, 1846, he asks: "When is the book to be issued?" And on June 10: "I should like one dozen copies in cloth—the rest in paper. The specimen copy came safe to hand."

21. The | Scarlet Letter, | A Romance. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCL.

Duodecimo. iv, 322 pp.
Copyrighted, 1850.
On verso of title-page: Cambridge: Metcalf And Company, Printers To The University. 4 pp. advertisements in front.

James T. Fields, in his remembrance of Hawthorne, tells of a visit to Salem to see the author in the winter of 1849 after he had been superseded at the Custom House. "We fell into talking about his future prospects, and he was, as I feared I should find him, in a very despondent mood. 'Now,' said I, 'is the time for you to publish, for I know during these years in Salem you must have got something ready for the press. . .' 'Nonsense,' said he. 'What heart had I to write anything, when my publishers (M. and Company) have been so many years trying to sell a small edition of the *Twice Told Tales*?' I still pressed upon him the good chances he would have now with something new. 'Who

would risk publishing a book for me, the most unpopular writer in America?' 'I would,' said I, 'and would start with an edition of two thousand copies on anything you write.' 'What madness!' he exclaimed. 'Your friendship for me gets the better of your judgment. No, no,' he continued; 'I have no money to indemnify a publisher's losses on my account.' I remember that I pressed him to reveal to me what he had been writing. He shook his head and gave me to understand he had produced nothing. At that moment I caught sight of a bureau or a set of drawers near where we were sitting; immediately it occurred to me that hidden away somewhere in that article of furniture was a story or stories by the author of the *Twice Told Tales,* and I became so positive of it that I charged him vehemently with the fact. He seemed surprised, I thought, but shook his head again; and I rose to take my leave, begging him not to come into the cold entry. . . I was hurrying down-stairs when he called after me from the chamber, asking me to stop a moment; then quickly stepping into the entry with a roll of manuscript in his hands, he said: 'How in Heaven's name did you know this thing was there? As you have found me out, take what I have written, and tell me, after you get home and have time to read it, if it is good for anything. It is either very good or very bad,—I don't know which.' On my way up to Boston I read the germ of *The Scarlet Letter;* before I slept that night I wrote him a note all aglow with admiration of the marvelous story he had put into my hands, and told him that I would

come again to Salem the next day and arrange for its publication. . ."

This arrangement was made, and on January 8, 1850, Hawthorne wrote: "I will send the copy early next week; perhaps as soon as Monday; certainly before Thursday. I cannot think of a name for the book, and fear it must go to press without one. It has already cost me more perplexity than any fifty pages of the volume."

It was Hawthorne's first intention to make the romance one of a volume of several short stories, to be called *Old Time Legends: Together with Sketches, Experimental and Ideal;* but Fields persuaded him to elaborate the story and publish it as a separate work. "In this latter event," writes Hawthorne to Fields, "it appears to me that the only proper title for the book would be *The Scarlet Letter,* for the *Custom House* is merely an introductory. . . If *The Scarlet Letter* is to be the title, would it not be well to print it on the title-page in red ink? . . ."

On February 4, 1850, Hawthorne wrote to Horatio Bridge: "I finished my book only yesterday, one end being in press in Boston, while the other was in my head here in Salem; so that, as you see, the story is at least fourteen miles long. . . My book, the publisher tells me, will not be out before April. He speaks of it in tremendous terms of approbation. So does Mrs. Hawthorne, to whom I read the conclusion last night. . . Judging from its effect on her and the publisher, I may calculate on what bowlers call a ten-strike. Yet I do not make any such calculations. . ."

The book, however, appeared earlier, about

March 16, for under that date Longfellow enters in his Journal: "In town. Hawthorne's *Scarlet Letter* is just published,—a most tragic tragedy. Success to the book!"

Later, on April 13, Hawthorne writes to Bridge: "I am glad you like *The Scarlet Letter*. . . This book has been successful: The first edition having been exhausted in ten days, and the second (five thousand copies in all) promising to go off rapidly. . ."

The second edition appeared with a preface dated Mar. 30, 1850, and a slightly different font of type was used in imprinting the red-letter line on the title-page. Besides this preface there are numerous changes, especially in words, and the printer's imprint on the verso of title-page was reset.

The popularity of the book having been established, it was entirely reset and electrotyped, numbering 307 pages, and issued with the same date.

22. True Stories | From | History and Biography. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, and Fields. | MDCCCLI.

Duodecimo. Frontispiece, [viii], 335 pp., 3 woodcut plates.

Copyrighted in 1850. Published in stamped cloth, gilt back. 4 pp. publishers' advertisements at end.

On verso of title-page: Cambridge: Printed By Bolles And Houghton.

This volume comprises the three juvenile books *Grandfather's Chair, Famous Old People,* and *Liberty Tree,* grouped as *The Whole History of Grandfather's Chair. Complete in Three Parts.* Part I: pp. [1]–78; Part II: [79]–158; Part III: [159]–244; with the *Biographical Stories* added, pp. [245]–335.

In the first issues the signature-mark (a*) at the foot of page [iii] appears under and to the left of the letter "a" of the last line. A later issue shows this signature-mark placed further to the right, the type of the second from the last line on this page having been respaced for the introduction of a comma (,) after the word "way". A further correction on page iv appears in the placing of a comma (,) in line 18 after the word "which."

A later edition was published bearing the same date, but the copyright is dated 1851; and the imprint on verso of title-page is changed to, *Thurston, Torrey, And Emerson, Printers.* It was entirely reset, numbering 343 pp.

The plates, attractive in design and execution, are signed by Billings and W. Roberts.

23. Twice-Told Tales. | By | Nathaniel Hawthorne. | In Two Volumes | Vol. I. | A New Edition. | Boston: | Ticknor, Reed, And Fields. | MDCCCLI.

Duodecimo. Two volumes.
Vol. I: Frontispiece (portrait), 287 pp.
Vol. II: 288 pp.
Preface dated, Lenox, January 11, 1851; copyrighted, 1851. Published in stamped cloth. 4 pp. publishers' advertisements in front of Vol. I.
On verso of title-page: Boston: Thurston, Torrey, & Emerson, Printers, Devonshire Street.

This new edition is a reissue, by Hawthorne's established publishers, of the two volumes of 1842, but with the portrait and eight-page preface added, and many changes in punctuation.

Writing to his sister on March 11, 1850, Hawthorne says: "All the copies to which I am entitled (only six) of the new edition of *Twice Told Tales* have been sent here. If possible, I will keep one for you till I come to Salem . . . some time in June."

The portrait, a bust turned to left, looking front, bears the inscription: "Nathaniel Hawthorne," "Engraved By T. Phillibrown, From A Painting By C. G. Thompson." "Boston, Ticknor, Reed & Fields, 1851."

24. The House | Of | The Seven Gables, | A Romance. | By Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCLI.

Duodecimo. vi, [7]—344 pp.
Preface dated, Lenox, January 27, 1851.
Published in stamped cloth. 4 pp. advertisements in front.
On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

From Lenox Hawthorne writes to Fields on October 1, 1850: "I sha'n't have the new story ready by November, for I am never good for anything in the literary way till after the first autumnal frost, which has somewhat such an effect on my imagination that it does on the foliage here about me,—multiplying and brightening its hues; though they are likely to be sober and shabby enough after all. I am beginning to puzzle myself about a title for the book. The scene of it is in one of those old projecting-storied houses, familiar to my eye in Salem; and the story, horrible to say, is a little less than two hundred years long; though all but thirty or forty pages of it refer to the present time. I think of such titles as *The House of the Seven Gables,* there being that number of gable-ends to the old shanty; or, *The Seven-Gabled House;* or simply, *The Seven Gables.* Tell me how these strike you. It appears to me that the latter is rather the best, and has the great advantage that it would puzzle the Devil to tell what it means."

A month later Hawthorne suggested "*The Old Pyncheon House: A Romance; The Old Pyncheon Family; or, The House of the Seven Gables; A Romance;*—choose between them. . ."

Then on the 12th of January, 1851, he writes: "My *House of the Seven Gables* is, so to speak, finished; only I am hammering away a little on the roof, and doing up a few odd jobs, that were left incomplete . . . " and on the 27th: "I intend to put *The House of the Seven Gables* into the expressman's hands to-day; so that, if you do not soon receive it, you may conclude that it has miscarried; in which case, I shall not consent to the universe existing a moment longer. I have no copy of it, except the wildest scribble of a first draught, so that it could never be restored. It has met with extraordinary success from that portion of the public to whose judgment it has been submitted, viz. from my wife."

During the next few weeks the proofs were passing between Boston and Lenox, and in writing to his sister Elizabeth on March 11, Hawthorne states: "My book will be out about the 20th, and I have directed two copies to be sent. . . The book, I think, has more merit than *The Scarlet Letter;* but it will hardly make so much noise as that."

25. A | Wonder-Book | For | Girls And Boys. | By | Nathaniel Hawthorne. | With Engravings By Baker From Designs By Billings. | Boston: Ticknor, Reed, And Fields. | MDCCCLII.

Sexto-decimo. Frontispiece. vi, [7]—256 pp. 6 woodcut plates.

Preface dated, Lenox, July 15th, 1851; copyrighted, 1851. Published in stamped cloth. On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

This work was undertaken soon after the publication of *The House of the Seven Gables,* for on May 23, 1851, he writes to Fields: "I mean to write, within six weeks or two months next ensuing, a book of stories made up of classical myths. The subjects are: The Story of Midas, with his Golden Touch, Pandora's Box, The Adventure of Hercules in quest of the Golden Apples, Bellerophon and the Chimera, Baucis and Philemon, Perseus and Medusa; these, I think, will be enough to make up a volume. As a framework, I shall have a young college student telling these stories to his cousins and brothers and sisters, during his vacations, sometimes at the fireside, sometimes in the woods and dells. . . I give you these hints of my plan, because you will perhaps think it advisable to employ Billings to prepare some illustrations. There is a good scope in the above subjects for fanciful designs. Bellerophon and the Chimera, for instance: the Chimera a fantastic monster with three heads, and Bellerophon fighting him, mounted on Pegasus; Pandora opening the box; Hercules talking with Atlas, an enormous giant who holds the sky on his shoulders, or sailing across the sea in an immense bowl; Perseus transforming a king and all his subjects to stone, by exhibiting the Gorgon's head. . . The book, if it comes

out of my mind as I see it now, ought to have a pretty wide success amongst young people; and, of course, I shall purge out all the old heathen wickedness, and put in a moral wherever practicable. For a title how would this do: *A Wonder-Book for Girls and Boys;* or, *The Wonder-Book of Old Stories?* I prefer the former. Or, *Myths Modernized for my Children;* that won't do."

To Bridge Hawthorne writes on October 11, 1851: "My *Wonder-Book* I suppose will be out soon. I do not know your direction in Boston . . . but will tell the publishers to hand you one when called for."

It was published in November in cloth, with the title on the back in gilt, between two small gilt ornaments, and with the same blind stamped designs on the sides as were used for the *True Stories,* previously published.

A later edition of the *Wonder-Book* of the same date (1852) appeared, when the *Tanglewood Tales* was published in 1853, with an elaborate gilt design around the title on the back such as was used for the *Tanglewood Tales,* making companion volumes, for the latter was also called "A Second Wonder-Book." In this later edition the stamped design on the sides was also slightly changed to conform to that on the *Tanglewood Tales.*

Billings, who had had a part in the illustration of *True Stories,* 1851, was employed to illustrate the books, and seems to have brought to the work a very ready appreciation of the subjects. His designs, gracefully executed, add materially to the charm of the little volume.

26. The | Snow-Image, | And | Other Twice-Told Tales. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCLII.

Duodecimo. 273 pp.
Preface dated, Lenox, November 1st, 1851; copyrighted, 1851. Published in stamped cloth.
On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

This consists of a new collection of tales and sketches, all of which had been contributed to annuals and magazines, and of this proposed publication Hawthorne makes mention in a letter to Bridge, dated October 11, 1851, saying: "I have also a new volume of *Twice Told Tales* in press and a new romance in futurity" (*Blithedale Romance*).

The book appeared with a dedicatory preface to Horatio Bridge, in which the author gives some pleasant glimpses of their college life and long intimacy, and was published simultaneously in London and in Boston early in December. The London issue bears the date of 1851, while the Boston edition is dated 1852, in accordance with the American practice of post-dating books brought out at the end of a year.

27. The | Blithedale Romance. | By | Nathaniel Hawthorne. | Boston: |

Ticknor, Reed, And Fields. | MDCCCLII.

Duodecimo. viii, [9]—288 pp.
Preface dated, Concord (Mass.), May, 1852; copyrighted, 1852. Published in stamped cloth. 4 pp. advertisements in front.
On verso of title-page: Stereotyped by Hobart & Robbins, Boston.

This romance was commenced before Hawthorne left Lenox, and finished in his new house, "The Wayside," at Concord, during the spring of 1852, and in a letter to William D. Ticknor on July 13 he refers to the book as to be "issued to-morrow."

28. Life | Of | Franklin Pierce. | By | Nathaniel Hawthorne. | Boston: | Ticknor, Reed, And Fields. | MDCCCLII.

Duodecimo. Frontispiece (portrait), 144 pp.
Preface dated, Concord, (Mass.,) August 27, 1852; copyrighted, 1852. Published in stamped cloth and paper. 4 pp. of advertisements in front.
On verso of title-page: Stereotyped At The Boston Stereotype Foundry.

In a letter from Concord on June 17, 1852, Hawthorne writes to Fields, who was in London: "I meant to have written another *Wonder-Book* this summer, but another task has unexpectedly intervened. General Pierce of New Hampshire, the Democratic nominee for the presidency, was a college friend of mine, as you know, and we have been intimate through life. He wishes me to write his biography, and I have consented to do so; somewhat reluctantly, however, for Pierce has now reached that altitude when a man, careful of his personal dignity, will begin to think of cutting his acquaintance. But I seek nothing from him, and therefore need not be ashamed to tell the truth of an old friend. . ."

The book was written during the next two months and issued with a preface dated August 27th. Soon after its publication Hawthorne writes to Bridge at some length, explaining his part in this publication, and says: "I did not send you the *Life of Pierce,* not considering it fairly one of my literary productions. I was terribly reluctant to undertake this work, and tried to persuade Pierce—both by letter and *viva voce*—that I could not perform it so well as many others; but he thought differently; and, of course, after a friendship of thirty years, it was impossible to refuse my best efforts in his behalf at this—the great pinch of his life. Before undertaking it, I made an inward resolution that I would accept no office from him; but, to say the truth, I doubt whether it would not be rather folly than heroism to adhere to this purpose. . . There are scores of men in the

country brighter than he is; but Frank has the directing mind, and will move them about like pawns on a chessboard, and turn all their abilities to better purpose than they themselves could do. Such is my idea of him after many an hour of reflection on his character while making the best of his biography. . . I love him, and, oddly enough, there is a kind of pitying sentiment mixed up with my affection for him just now."

The portrait bears the inscription: "Yr friend & Servt Frank. Pierce" "Boston; Ticknor, Reed & Fields, 1852." "Engraved by C. E. Wagstaff & J. Andrews from a Portrait by A. Tenney N. H." "C. E. Wagstaff & J. Andrews Printrs"

29. Time's Portraiture. | Being | The Carrier's Address To The Patrons | Of The | Salem Gazette, | And | Essex County Mercury. | [Printer's ornament] | For The First Of January, | 1853. [1852.]

Octavo. 8 pp.
Issued as a leaflet.

This address first appeared anonymously, as a broadside, on January 1, 1838, but in the period of Hawthorne's great fame, soon after the publication of the *Scarlet Letter, House of the Seven Gables, Wonder-Book, Snow-Image,*

Blithedale Romance, and *Life of Franklin Pierce,* it was reissued in this form with a bracketed note on page 4, signed, "Printers Devil," which practically disclosed the authorship and reads: "An author has a right to say what he will, about himself; but we guess he 'll find that Time will have a good deal to say about him—and more fifty years hence than now."

In *The Christmas Locket,* Boston, 1870, an unsigned article appeared on *Father Time,* written by John J. Babson, disclosing the authorship of this address, presumably for the first time, and continues: "but *Time's Portraiture,* which is herewith presented to the readers of *The Christmas Locket,* was not reprinted by its author, and is not to be found in any edition of his writings."

It was afterwards collected in a posthumous volume of the author's works entitled *Dolliver's Romance and other Pieces,* Boston, 1876.

30. Tanglewood Tales, | For | Girls And Boys; | Being | A Second Wonder-Book. | By | Nathaniel Hawthorne. | With Fine Illustrations. | Boston: | Ticknor, Reed, And Fields. | MDCCCLIII.

Sexto-decimo. Engraved title, 336 pp. 6 plates.

Copyrighted, 1853. Published in stamped cloth. 8 pp. of advertisements in front. On verso of title-page: Stereotyped At The Boston Stereotype Foundry.

The engraved title-page, *Tanglewood Tales: Another Wonder-Book,* and the plates are signed, "Baker—Smith—Andrews." They all are woodcuts. Little is known of Baker. Hezekiah Wright Smith (b. 1828) was a Scotchman, who came to New York and studied with Doney, and in 1850 went to Boston, where he was employed by book-publishers, especially Ticknor and Fields. Joseph Andrews (b. 1807–1873), noted as a line engraver, was employed also by publishers.

Julian Hawthorne states: "He produced—in compliance with many entreaties from young people, and also, no doubt, because he enjoyed the work—a second volume of 'Wonder' stories, under the title of *Tanglewood Tales,*" and then gives a letter from a young boy urging him to this congenial task, dated December 14, 1851: "I was so much delighted with your *Wonder-Book* that I wish you would write another like it. I hope you are having a pleasant time at Lenox. I like the story of the Chimæra, and so I did like the other stories."

Fields also states that "The composition of the *Tanglewood Tales* gave him pleasant employment, and all his letters, during the period he was writing them, overflow with evidences of his felicitous mood. He requests that Billings should pay especial attention to the draw-

ings, and is anxious that the porch of Tanglewood should be well supplied with shrubbery..."

On March 16, 1853, Hawthorne writes to Richard Henry Stoddard: "I have finished the *Tanglewood Tales,* and they will make a volume about the size of the *Wonder-Book,* consisting of six myths—*Minotaur, Golden Fleece, Story of Proserpine,* etc., etc., etc., done up in excellent style, purified from all immoral stain, recreated good as new, or better—and fully equal, in every way, to 'Mother Goose.' I never did anything so good as those old baby-stories."

The book appeared during the summer of 1853, the first issue having an imprint of the stereotyper on the verso of title-page, while the later issues had the imprint of the printer above that of the stereotyper. These later issues were printed on thinner paper and are also determined by the later date (September, 1853) of the publishers' advertisements bound in the book, in which the price of this book is stated as 88 cents, whereas in the publishers' advertisements in the first issue, dated August, 1853, the book is announced as "just out" without any price.

31. Mosses From An Old Manse. | By | Nathaniel Hawthorne. | In Two Volumes. | Vol. I. | New Edition, | Carefully Revised By The Author. | Boston: | Ticknor And Fields. | MDCCCLIV.

Duodecimo. Two volumes.
Vol. I: 286 pp. Vol. II: 297 pp.
Copyrighted, 1854. Published in stamped cloth.
On the verso of title-page: Stereotyped At The Boston Stereotype Foundry.

To this revised edition three sketches were added: *Feathertop, A Moralized Legend* in the first volume; *Passages From A Relinquished Work* and *Sketches From Memory* in the second volume.

From his consular office in Liverpool Hawthorne wrote to Fields on April 13, 1854: "I am very glad that the *Mosses* have come into the hands of our firm; and I return the copy sent me, after a careful revision. When I wrote those dreamy sketches, I little thought that I should ever preface an edition for the press amidst the bustling life of a Liverpool consulate . . . I am a good deal changed since those times; and, to tell you the truth, my past self is not very much to my taste, as I see myself in this book. Yet certainly there is more in it than the public generally gave me credit for at the time it was written. But I don't think myself worthy of very much more credit than I got. . ."

In a letter to Ticknor shortly afterwards Hawthorne mentions a few sketches which had not been collected, and requested that Fields make a selection from these to be included in the new edition of the *Mosses*.

32. The Marble Faun: | Or, the | Romance Of Monte Beni. | By | Nathaniel Hawthorne, | Author Of "The Scarlet Letter," Etc., Etc. | In Two Volumes. | Vol. I. | Boston: | Ticknor And Fields. | MDCCCLX.

Duodecimo. Two volumes.
Vol. I: 283 pp. Vol. II: 284 pp.
Preface dated, Leamington, December 15, 1859; copyrighted, 1860. Published in stamped cloth. 16 pp. publishers' advertisements at end of Vol. I.
On verso of title-page: Riverside, Cambridge: Stereotyped And Printed By H. O. Houghton And Company.

Hawthorne, being in England, directed the work of this publication in London, arrangements having been made for its simultaneous issue in America by his Boston publishers.

The London issue appeared in three volumes, duodecimo, with the following title:

Transformation: | or the | Romance of Monte Beni. | By | Nathaniel Hawthorne | London: | Smith, Elder and Co. | MDCCCLX.

This romance was begun and the first sketch written while Hawthorne was living in Italy, in a villa on the hill of Montaüto, near Florence,

where he had gone with his family in August of 1858, but it was not finished until the latter part of the following year, after he had returned to England.

In a letter of September 3, 1858, to Fields, from Florence, he wrote: "Speaking of romances, I have planned two, one or both of which I could have ready for the press in a few months if I were either in England or America. But I find this Italian atmosphere not favorable to the close toil of composition, although it is a very good air to dream in. I must breathe the fogs of old England or the east winds of Massachusetts, in order to put me into working trim."

Some months later Hawthorne writes from Rome that he has "come to close grips with a romance which I have been trying to tear out of my mind. As for my success, I can't say much; indeed, I don't know what to say at all. I only know that I have produced what seems to be a larger amount of scribble than either of my former romances, and that portions of it interested me a good deal while I was writing them."

Then on October 10, 1859, after returning to England, and still to Fields: "The romance is almost finished, a great heap of manuscript being already accumulated, and only a few concluding chapters remaining behind. If hard pushed, I could have it ready for the press in a fortnight. . . You ask for the title. I have not yet fixed upon one, but here are some that have occurred to me; neither of them exactly meets my idea: *Monte Beni; or, The Faun. A Romance. The Romance of a Faun. The Faun of*

Monte Beni. Monte Beni: a Romance. Miriam: a Romance. Hilda: a Romance. Donatello: a Romance. The Faun: a Romance. Marble and Man: a Romance. When you have read the work (which I especially wish you to do before it goes to press), you will be able to select one of them, or imagine something better."

Again on November 17th: "I have quite finished the book (some time ago) and have sent it to Smith and Elder, who tell me it is in the printer's hands, but I have received no proof-sheets. They wrote to request another title instead of the *Romance of Monte Beni,* and I sent them their choice of a dozen. . ." and by letter of February 11, 1860: "To return to my moonshiny Romance; its fate will soon be settled, for Smith and Elder mean to publish on the 28th of this month. Poor Ticknor will have a tight scratch to get his edition out contemporaneously; they have sent him the third volume only a week ago. I think, however, there will be no danger of piracy in America. Perhaps nobody will think it worth stealing. . . Smith and Elder persist in calling the book *Transformation,* which gives one the idea of Harlequin in a pantomime; but I have strictly enjoined upon Ticknor to call it *The Marble Faun; a Romance of Monte Beni.*"

After the publication of *The Marble Faun* there was general disappointment at what was considered an "inconclusive conclusion" and a call for an "explanation" of the mysteries of the tale. One of the first letters Hawthorne received was from Henry Bright, with whom he had formed a strong friendship: "I 'm in the

middle of *Monte Beni* (why did Smith and Elder transform it into *Transformation?*—they are rather given to playing pranks with author's titles) and I am delighted with it." And later: "I 've finished the book, and am, I think, more angry at your tantalizing cruelty than either the *Athenæum* or *Saturday Review.* I want to know a hundred things you do not tell me . . . Of course you 'll say I ought to *guess;* well, if I guess, it is but a guess, and I want to *know.*"

Hawthorne's reply was: "Smith and Elder certainly do take strange liberties with the titles of books. I wanted to call it *The Marble Faun,* but they insisted upon *Transformation,* which will lead the reader to anticipate a sort of pantomime. They wrote me some days ago that the edition was nearly all sold, and that they are going to print another; to which I mean to append a few pages, in the shape of a conversation between Kenyon, Hilda, and the author, throwing some further light on matters which seem to have been left too much in the dark. For my own part, however, I should prefer the book as it now stands."

This new edition soon appeared in both England and America with a "Conclusion" added, bearing date of March 14, 1860, making the pages in the last volume of the American edition 288 and in the English 292.

Hawthorne afterwards said to Bright: "As regards the last chapter of *Transformation* in the second edition, don't read it; it 's good for nothing. The story is n't meant to be explained; it 's cloudland."

33. Our Old Home: | A Series Of English Sketches. | By | Nathaniel Hawthorne. | [Printer's mark] Boston: | Ticknor And Fields. | 1863.

Duodecimo. [7], [ix]—xi, [9]—398 pp. Copyrighted, 1863. Dedication "To A Friend," dated, The Wayside, July 2, 1863. Published in stamped cloth. 1 p. advertisements at end.

On verso of title-page: Riverside, Cambridge: Stereotyped And Printed By H. O. Houghton.

This volume consists of a collection of articles, most of which had recently appeared in the *Atlantic Monthly,* and on the 30th of April, 1863, Hawthorne writes to Fields: "I send the article with which the volume is to commence, and you can begin printing it whenever you like. I could think of no better title than this, *Our Old Home; a Series of English Sketches, by,* etc. . ."

As to the dedication, he adds in a letter of May 3: "I am of three minds about dedicating the volume. First, it seems due to Frank Pierce (as he put me into the position where I made all those profound observations of English scenery, life, and character) to inscribe it to him . . . which also would be very gratifying to my life-long affection for him. . . ."

Fields, however, was doubtful how the public would look upon a compliment paid to the un-

popular ex-President; but Hawthorne carried out his intentions, stating his reasons in a letter of July 18 as follows: "My long and intimate personal relations with Pierce render the dedication altogether proper, especially as regards this book, which would have had no existence without his kindness; and if he is so exceedingly unpopular that his name is enough to sink the volume, there is so much the more need that an old friend should stand by him. I cannot, merely on account of pecuniary profit or literary reputation, go back from what I have deliberately felt and thought it right to do; and if I were to tear out the dedication, I should never look at the volume again without remorse and shame. . . Nevertheless, I have no fancy for making myself a martyr when it is honorably and conscientiously possible to avoid it; . . . so I have looked over the concluding paragraph and have amended it in such a way that, while doing what I know to be justice to my friend, it contains not a word that ought to be objectionable to any set of readers. . . ."

The book was published early in the autumn of the year, and in the first issue a publishers' list is printed on the recto of the last leaf of the last signature opposite page 398. In later issues of the same date, this list is omitted from that page and a publishers' list of 22 pages, dated November, 1863, is bound in at the end of the book.

POSTHUMOUS WORKS PUBLISHED

1864–1883

34. Pansie: | A Fragment. | The Last Literary Effort Of | Nathaniel Hawthorne. | London: | John Camden Hotten, Piccadilly. [1864.]

Sexto-decimo. 48 pp.
Published in colored paper covers, with woodcut vignette of a girl, and price, "sixpence," on recto, advertisements on verso. 16 pp. advertisements at end.

35. Passages | From The | American Note-Books | Of | Nathaniel Hawthorne. | Vol. I. | [Printer's mark] Boston: | Ticknor And Fields. | 1868.

Duodecimo. Two volumes.
Vol. I: [2], 222 pp. Vol. II: [2], 228 pp.
Copyrighted by Sophia Hawthorne, 1868.
Published in stamped cloth.
On verso of title-page: University Press: Welch, Bigelow & Co., Cambridge.

36. Passages | From The | English Note-Books | Of | Nathaniel Hawthorne. | Vol. I. | [Printer's mark] Boston: | Fields, Osgood, & Co. | 1870.

Duodecimo. Two volumes.
Vol. I: viii, 410 pp. Vol. II: [1], 393 pp.
Preface, signed "S. H." (Sophia Hawthorne), dated, Dresden, April, 1870; copyrighted, 1870. Published in stamped cloth.
On verso of title-page: University Press: Welch, Bigelow, & Co., Cambridge.

37. Passages | From The | French And Italian | Note-Books | Of | Nathaniel Hawthorne. | Vol. I. | [Printer's mark] Boston: | James R. Osgood And Company, | Late Ticknor & Fields, And Fields, Osgood, & Co. | 1872.

Duodecimo. Two volumes.
Vol. I: [2], 307 pp. Vol. II: [2], 306 pp.
Copyrighted, 1871. Published in stamped cloth.
On verso of title-page: University Press: Welch, Bigelow, & Co., Cambridge.

This work was simultaneously issued in London by Strahan and Co., Publishers, 56 Ludgate Hill, in two volumes, pp. 371 and 368, and bore the date of 1871; the American practice being to post-date books published late in the autumn of the year.

38. Septimius Felton; | Or | The Elixir Of Life. | By | Nathaniel Hawthorne. | [Printer's mark] Boston: | James R. Osgood And Company. | 1872.

Duodecimo. [v,] [3]—229 pp.
Copyrighted, 1871. Published in stamped cloth. 1 p. publishers' advertisements at end.
On verso of title-page: University Press: Welch, Bigelow, & Co., Cambridge.

39. The | Dolliver Romance | And | Other Pieces. | By | Nathaniel Haw-

thorne. | [Printer's mark] Boston: | James R. Osgood And Company. | 1876.

Duodecimo. 213 pp.
Copyrighted, 1864 and 1876. Published in stamped cloth. Facing title, on p. 2, publishers' advertisements of Hawthorne's works.
On verso of title-page: Franklin Press: Rand, Avery, & Co., Boston.

40. Fanshawe | And | Other Pieces. | By | Nathaniel Hawthorne. |[Printer's mark] Boston: James R. Osgood And Company. | 1876.

Duodecimo. [7,] [9]—243 pp.
Copyrighted, 1876. Published in stamped cloth. Facing title, on p. 2, publishers' advertisements of Hawthorne's works.
On verso of title-page: Franklin Press: Rand, Avery, & Co., Boston.

41. Doctor Grimshawe's Secret | A Romance | By | Nathaniel Hawthorne | Edited, With Preface And Notes | By | Julian Hawthorne | [Vignette]

Boston | James R. Osgood And Company. | 1883

Duodecimo. xiii, 368 pp. 4 pp. facsimiles. Copyrighted, 1882. Published in pictured cloth.
On verso of title-page: University Press: John Wilson And Son, Cambridge.

Besides the regular edition there were 250 copies on large paper. These contained an etched frontispiece by E. H. Garrett, an additional title-page with etched vignette, and the facsimile of a leaf of the manuscript of the book. Issued in white-paper-covered boards.

ANNUALS AND BOOKS[1]

TO WHICH HAWTHORNE CONTRIBUTED

1830–1857

42. The Token; | A | Christmas And New Year's Present. | Edited By S. G. Goodrich. | [6 lines] Boston: | Published By Carter And Hendee. | MDCCCXXX.

Twentyfour-mo.

The Young Provincial. Pp. 127–145.

43. The same for 1831.

Sights From A Steeple. Pp. 41–45.

The Haunted Quack, A Tale Of A Canal Boat. By Joseph Nicholson. Pp. 117–137.

[1] Other than magazines and periodicals.

44. The same for 1832.

The Wives Of The Dead. Signed "F . . . . . ." Pp. 74–82.

My Kinsman, Major Molineux. By the Author Of 'Sights From A Steeple.' Pp. 89–116.

Roger Malvin's Burial. Pp. 161–188.

The Gentle Boy. Pp. 193–240.

45. The Token | And | Atlantic Souvenir. | A | Christmas And New Year's Present. | Edited By S. G. Goodrich. | Boston. | Published By Charles Bowen. | MDCCCXXXIII.

Sexto-decimo.

The Seven Vagabonds. By The Author Of The Gentle Boy. Pp. 49–71.

Sir William Pepperell. By The Author Of 'Sights From A Steeple.' Signed "H * * * * * * *". Pp. 124–134.

46. The same for 1835.

The Haunted Mind. Pp. 76–82.

Alice Doane's Appeal. By the Author Of The Gentle Boy. Pp. 84–101.

The Mermaid; A Reverie. Pp. 106–121.

47. The same for 1836.

The Wedding Knell. By The Author Of Sights From A Steeple. Pp. 113–124.

The May-Pole Of Merry Mount. By The Author Of The Gentle Boy. Pp. 283–297.

The Minister's Black Veil. A Parable. By The Author Of 'Sights From A Steeple.' Pp. 302–320.

48. The same for 1837.

Monsieur Du Miroir. By The Author Of Sights From A Steeple. Pp. 49–64.

Mrs. Bullfrog. By The Author Of 'Wives Of The Dead.' Pp. 66–75.

Sunday At Home. By The Author Of The Gentle Boy. Pp. 88–96.

The Man Of Adamant; An Apologue. By The Author Of The Gentle Boy. Pp. 119–128.

David Swan. A Fantasy. Pp. 147–155.

The Great Carbuncle. A Mystery Of The White Mountains. By The Author Of The Wedding Knell. Pp. 156–175.

Fancy Show Box. Pp. 177–184.

The Prophetic Pictures. Pp. 288–307.

49. The Token | And | Atlantic Souvenir, | A | Christmas And New Year's Present. | Edited By S. G. Goodrich. | Boston: | American Stationers' Company, | MDCCCXXXVIII.

Sylph Etherege. Pp. 22–32.

Peter Goldthwaite's Treasure. By The Author Of "Twice Told Tales." Pp. 37–65.

Endicott And The Red Cross. Pp. 69–78.

Night Sketches, Beneath An Umbrella. Pp. 81–89.

The Shaker Bridal. By The Author Of "Twice-Told Tales." Pp. 117–125.

50. Youth's Keepsake. | A | Christmas And New Year's Gift | For | Young People. | [4 lines] Boston: | Published By E. R. Broaders. | 1835.

Twentyfour-mo.

Little Annie's Ramble. By The Author of "The Gentle Boy." Pp. 147–159.

51. The | Picturesque | Pocket Companion. | And | Visitor's Guide, | Through | Mount Auburn: | [6 lines] Boston: Otis, Broaders And Company. MDCCCXXXIX.

Sexto-decimo.

The Lily's Quest. By Nathaniel Hawthorne. Pp. 230–239.

52. The | Boston Book. | Being Specimens of | Metropolitan | Literature. | Boston: | George W. Light, 1 Cornhill. 1841.

Duodecimo.

Howe's Masquerade. By Nathaniel Hawthorne. Pp. 168–189.

53. Æsthetic Papers. | Edited By | Elizabeth P. Peabody. | [10 lines] Boston: | The Editor, 13, West Street. | New York: | G. P. Putnam, 155, Broadway. | 1849.

Octavo.

Art. VIII.—Main Street. Pp. 145–174.

Not signed, but in Table of Contents the entry reads: Main-street.—N. Hawthorne, Esq.

54. The | Memorial: | Written By | Friends of the Late Mrs. Osgood | And Edited | By Mary E. Hewitt, | With Illustrations Engraved On Steel By J. Cheney, J. Halpin, J. S. Pease, | And H. Beckwith. | New-York: | George P. Putnam, 155 Broadway. | 1851.

Octavo.

The Snow-Image. A Childish Miracle. By Nathaniel Hawthorne. Pp. 41–58.

55. The | Philosophy | Of | The Plays Of Shakspeare | Unfolded. | By Delia Bacon. | With | A Preface | By | Nathaniel Hawthorne, | Author Of 'The Scarlet Letter,' Etc. | [Quotation] | London: | Groombridge And Sons, | Paternoster Row. | 1857.

Octavo.

Preface, signed by Hawthorne. Pp. [vii]—xv.

MANUSCRIPTS

56. The Lily's Quest | An Apologue | by Nathaniel Hawthorne.

Quarto, leaf measuring 7¾ x 9¾ inches. 6½ pp. Bound in straight-grained morocco.

Written on white paper, on both sides of the leaf. Folded as sent through the mail by the author. On the verso of the last leaf is the partially destroyed address, "[Mrs. Caroline Howard] Gilman | [Care of Rev.] S. Gilman, D. D. | Charleston | South Carolina."

Mrs. Gilman was the editor of the weekly periodical *The Southern Rose,* in which the tale appeared, January 19, 1839.

A proof of an etched portrait by S. A. Schoff is inserted as frontispiece.

57. A | Wonder Book | for | Girls and Boys. | by | Nathaniel Hawthorne.

Octavo, leaf measuring 9¾ x 7½ inches. 134 pp. Proof before letters of portrait engraved by Phillibrown, inserted as frontispiece. Bound in red half-morocco.

Written on blue paper, on both sides of the leaf. The preface is dated, Lenox, July 15, 1851.

58. The Snow-Image | a childish miracle.

Octavo, leaf measuring 7⅝ x 9⅞ inches. 15 numbered pp. Unbound.

Written on white paper, on one side of seven double sheets and one half sheet.

First published in *The Memorial,* 1851 (No. 54).

59. [Life of Franklin Pierce.]

Folio and quarto, leaves measuring $7\frac{15}{16}$ x 12½ inches, and $7\frac{15}{16}$ x $9\frac{11}{16}$ inches. 58 numbered pp. as follows: "Preface," [2] pp., [Text], pp. 24–37, 38–39, 53–77, 84–87, "Note," 88. 9 unnumbered pp. with directions "Insert at pp. 37 of my manuscript." Unbound.

Written on blue paper, on one side of the leaf, except the insert, which is written on both sides.

The Preface is dated Concord, (Mass.), August 27th, 1852.

Accompanying the manuscript are six letters from Hawthorne to Ticknor and six letters from President Pierce to the publisher.

60. [Doctor Grimshawe's Secret.]

Quarto, leaf measuring $7\frac{11}{16}$ x $9\frac{11}{16}$ inches. 19 ll., numbered as follows: 9–12, 32–35, 39–43, 52–53, 70–73. Unbound.

Written on white paper, on both sides of the leaf except the verso of l. 43, which is blank.

Written in Concord, Massachusetts, 1863, published 1883.

LETTERS

61. GROUP OF ONE HUNDRED AND FIFTY-TWO LETTERS FROM HAWTHORNE TO SOPHIA A. PEABODY, 1839–1863.

Nearly all of the first fifty-eight letters, beginning March 6, 1839, are from Boston, some being dated at the Custom House, where he was employed at the time.

Then follow forty-six letters written from Salem, Brook Farm (West Roxbury), Albany, and New York, ending with one dated at Salem, June 30, 1842, a few days before their wedding, which took place in Boston, July 9, 1842, at the home of her father, Dr. Peabody.

An interval of some months is broken by a letter from Salem dated March 12, 1843, and the remaining forty-seven letters were written at intervals during the next twenty

years. A few are dated at Liverpool and London, and the last is from Salem, May 9, 1863.

62. GROUP OF ONE HUNDRED AND FORTY-NINE LETTERS FROM HAWTHORNE TO WILLIAM D. TICKNOR, 1851–1864.

The first of these letters is from Lenox, Mass., dated November 14, 1851, soon after the publication of the *Wonder-Book* and *The House of the Seven Gables,* and the following fifteen are from Concord, June 8, 1852, to July 5, 1853.

The next ninety-two cover the period of Hawthorne's consulate at Liverpool, beginning with one dated July 22, 1853, and ending with another September 26, 1857, a few having been written from Southport, Leamington, and Lake Windemere.

While on the Continent, during the next two years, Hawthorne wrote occasionally from Paris and Rome, and after returning to England a number were written from Leamington and Bath.

The remaining twenty-seven are from Concord, except one from Ellsworth, Maine, after he returned to the United

States. The last of these bears the date of March 18, 1864, ten days before leaving Boston with Ticknor on a trip to Washington, brought to an end by Ticknor's sudden death at Philadelphia on April 10. Hawthorne only survived him by a few weeks, his own death coming as suddenly on the 19th of May.

PORTRAITS

63. Portrait in Oils, by Emanuel Leutze (1816–1868). Painted in 1862.

Hawthorne visited Washington in March, 1862, and meeting Leutze, the artist, consented to sit for a portrait, and thus describes one sitting: "I stay here only while Leutze finishes a portrait, which I think will be the best ever painted of the same unworthy subject. One charm it must needs have,—an aspect of immortal jollity and well-to-do-ness; for Leutze, when the sitting begins, gives me a first-rate cigar, and when he sees me getting tired, he brings out a bottle of splendid champagne; and we quaffed and smoked yesterday, in a blessed state of mutual good-will, for three hours and a half, dur-

ing which the picture made a really miraculous progress. Leutze is the best of fellows."

64. PHOTOGRAPH BY SILSBEE, CACE & CO., BOSTON, MASS.

Of this, or another of the photographs taken just at this time (1862), Hawthorne writes: "My hair really is not so white as this photograph, which I enclose, makes me. The sun seems to take an infernal pleasure in making me venerable,—as if I were as old as himself."

65. PHOTOGRAPH OF A PORTRAIT IN CRAYON, BY SAMUEL WORCESTER ROWSE (b. 1822).

The crayon was made by Rowse in 1866, in the second year after Hawthorne's death, and probably from the photograph described above. Mrs. Hawthorne, in a letter to Mr. Fields, written just after seeing the crayon, thus describes her impression: "Rose was struck blind (as I was giddy) when she first looked at the portrait, but when she got home she said there was a want, she believed it was lack

of sweetness and radiance of expression—but something. But she says it is a miracle that Mr. Rowse has performed, as it is. I wish I could bless you in some way, but I can't."

In 1871 Fields writes: "The portrait I am looking at was made by Rowse (an exquisite drawing), and is a very truthful representation of the head of Nathaniel Hawthorne. He was several times painted and photographed, but it was impossible for art to give the light and beauty of his wonderful eyes."

66. Group of proofs of half-tones made from portraits, daguerreotypes, and photographs taken during the period from 1840 to 1862.

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